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ABSTRACT

Among the many contributions made by Ancient Greeks and Romans to contemporary life, are those which influence art, architecture, literature, philosophy, mathematics and science, theater, athletics, religion, and the founding of democracy. The Tampa Museum of Art's classical collection offers a unique opportunity to learn about Ancient Greeks and Romans through primary source artifacts. This booklet, which contains information and activities related to the museum collection, may be adapted for independent use with middle school level students. Suggested activities and activity worksheets are organized in 8 sections: (1) "The Classical World: Antiquities from Greece and Rome"; (2) "Life in Ancient Times: An Introduction"; (3) "Understanding the Ancient Greeks"; (4) "All About Greek Vases"; (5) "Understanding the Ancient Italians"; (6) "Mythology"; (7) "Yesterday to Today: Classical Reference"; and (8) "Some Related Activities." The resource concludes with a Glossary, References, Bibliography, and Notes. (MM)

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LEGACY OF THE ANCIENT WORLD

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AN EDUCATIONAL GUIDE

Understanding Ancient Culture Through Art
at the
Tampa Museum of Art

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INTRODUCTION

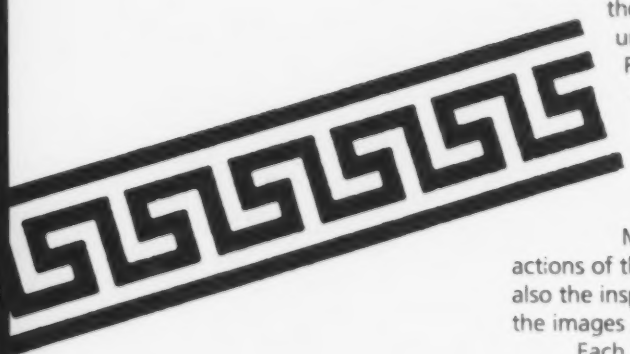
This booklet contains information and activities related to the multi-faceted museum education program called ***Legacy of the Ancient World****, based on the Tampa Museum of Art's permanent collection of ancient art and artifacts called* ***The Classical World: Antiquities from Greece and Rome.*** *This program was designed as a curriculum enhancement for 7th grade world geography studies for Hillsborough County Public School students. Other components include special companion exhibits, as well as displays of other objects from the permanent collection that illustrate the classical influence and that serve to introduce visitors to the ancient legacies that have affected culture down through the ages.*

The Legacy of the Ancient World

The legacy of the ancient Greeks and Romans has been of major influence on the course of Western civilization. From the ancient world come not only standards of art and architecture, but also principles of law and government, fundamentals of science and mathematics, and the roots of much of our language. Over the centuries every age has looked to the Greeks and Romans, and even today in the fast-paced world of the twentieth century, the ancients continue to influence our lives. From the Olympic Games, to the mission to send a man to the moon named after the sun god Apollo, to the construction of public buildings using the Greek architectural orders and Roman engineering principles, the legacy continues.

The foundation of Western civilization lies in the art, literature, philosophy, and politics of the classical world. What we now call "the classical world" covered a vast range of time and geography. Centered in present-day Greece and Italy, the ancient cultures at times spread as far east as Persia, as far west as Spain, as far north as England, and as far south as Africa. Classical culture traces its roots to the Mycenaean civilization (about 1600-1100 B.C.) and extends to the decline of the Roman Empire in the fourth and fifth centuries A.D.

The importance of the Tampa Museum of Art's collection should not be underestimated, since so much of our life even today is affected by what the ancients did so long ago. The Museum's collection offers the unique opportunity to learn about the ancient Greeks and Romans through primary sources: the art they created. Art, architecture, literature, philosophy, mathematics and science, theatre, athletics, religion, and probably most important, the founding of democracy 2,500 years ago are the contributions made by the ancient Greeks, Romans, and other cultures to contemporary life.



Mythology was a vital part of ancient life, since it explained the actions of the gods, and provided the foundations for religious belief. It was also the inspiration for the creation of much ancient art, which has carried the images and ideas forward into the modern world.

Each of the components of the **Legacy of the Ancient World** is outlined in more detail on the following pages followed by suggested activities, special activity sheets, and a bibliography for further study.

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ACKNOWLEDGEMENTS

The materials in this booklet and accompanying packet were developed by the Tampa Museum of Art in collaboration with Hillsborough County Public Schools as part of the **Legacy of the Ancient World** educational program. They were designed as a curriculum enhancement for the study of world geography by seventh grade students. Funding support for this project has been provided by the Arts Council of Hillsborough County, the Florida Department of State, Division of Cultural Affairs Arts in Education Grant, and through an Enabling Fund Grant from the Junior League of Tampa, Inc.

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THE CLASSICAL WORLD:
ANTIQUITIES FROM GREECE AND ROME
A permanent exhibition in the Barbara and Costas Lemonopoulos Gallery

The Tampa Museum of Art's collection of antiquities from Greece and Italy presents a unique opportunity for students to explore the foundations of Western civilization. This collection serves as an avenue for enhancing a student's understanding of the importance of the classical style, the relationship between form and function and the integration of ancient daily life and **mythology** and how they influence living in today's world.

The **Classical World** exhibition is a permanent installation, the nucleus of which is the Joseph Veach Noble Collection purchased by the Tampa Museum of Art in 1986. This world-class collection has served as a catalyst for continued growth through acquisition and long-term loan. Today the Classical World has many distinctions, including:

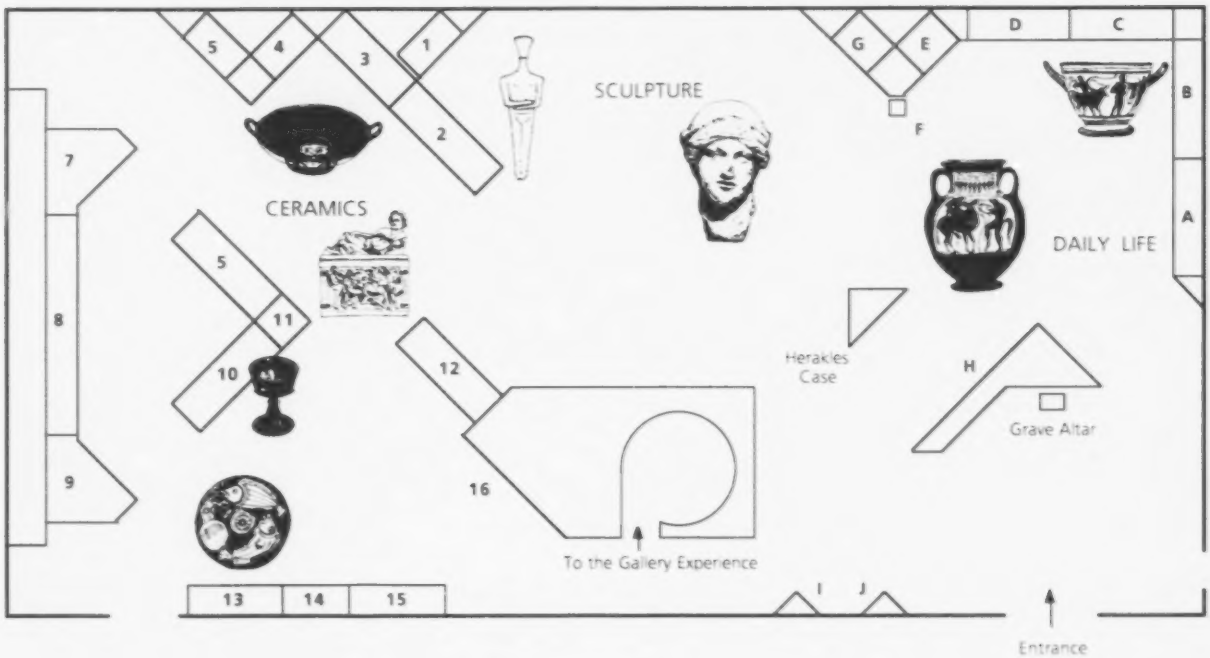
a) the finest collection of classical antiquities in the Southeastern United States;
b) one of the twenty best museum collections of antiquities in the nation;
c) one of the most extensive permanent exhibitions of South Italian vases in the country;
d) the finest exhibition of ancient theater artifacts on permanent view.

The strength of the Classical World exhibition is in the more than 200 Greek and South Italian vases. Used for celebrations, awards, religious offerings, burial rites, tableware and fine trade goods, the vases exhibit a beauty, refined simplicity, selection of shapes and examples of technical expertise which demonstrate the development of Classical Greek and Roman art. Additionally, the visual record of narrative painting on these vases, interpreted through scholarly expertise, displays the mythology and lifestyles of the ancient legacy.

The secondary qualities of this exhibition serve to illustrate the fabric of Greek, Etruscan and Roman society. Included are many artifacts of sculpture, coins, glass, jewelry, children's toys, household tools and other objects of daily life. Of particular interest is the impact of trade and the influence of styles among these cultures.

Ground Plan of the Exhibition

The Classical World: Antiquities from Greece and Rome
In The Barbara and Costas Lemonopoulos Gallery



Key

A	Theater
B	Ritual and Music
C	Athletics, Warriors and Funerals
D	Weddings, Children and Women
E	Lamps and Utensils
F	Fish Sauce Amphora
G	Small Bronzes
H	Terracotta
I	Glass
J	Coins

1	Neolithic and Bronze Age Greece
2	Geometric, Orientalizing and Black-Figure Pottery
3	Attic Black-Figure Pottery
4	Archaic Greek Pottery
5	Attic Black-Figure Pottery
6	Black- and Red-Figure Pottery
7	Attic Red-Figure Pottery
8	Attic Red-Figure and Hellenistic Pottery
9	Italic Pottery
10	Etruscan Pottery
11	Cinerary Urn
12	South Italian Pottery
13	South Italian Pottery
14	South Italian Pottery
15	South Italian Pottery
16	Roman Artifacts

Tour: Legacy of the Ancient World

The **Legacy of the Ancient World** tour is organized into four areas that allow the visitor to explore the artistic tapestry of the ancient world and its legacy — from objects of daily life to sacred statues to issues of aesthetic concern. As visitors journey through the galleries, they can experience viewing objects that were created during the beginnings of Western civilization and that continue the traditions of the ancients even today.

DAILY LIFE

The artifacts in this area are grouped into thematic cases that provide insight into ancient daily life. Although times change, you will note that many of the needs of the past are the same as they are today. Seen are rites of passage from childhood to marriage to death as well as interests in sports, music, theater, and the role of women. The ancients also had their super heroes and the case dedicated to Herakles explores the importance of this mortal who became immortal through his heroic deeds.
(Cases A - G)

SCULPTURE

The sculpture displayed in this area illustrates the diversity of this ancient art form. Examples are varied in scale (lifesize to miniature), in materials (stone, bronze, terracotta), in technique (in-the-round, relief, engraving), and in the civilizations that produced them (Greek, Cypriot, Etruscan, Roman). Most ancient sculpture was intended for religious use. Emphasis is on the human form and the representation of images range in style from the idealism of the Greeks to the objective realism of the Romans.

CERAMICS

The vases in this area represent the stylistic development of ancient ceramics from 4800 BC to the 4th century AD — a span of over 5,000 years! Examples include a variety of shapes (amphora, hydria, kylix, krater), works from various Mediterranean cultures (Cypriot, Greek, Etruscan, South Italian Greek, Roman), and a variety of different ceramic techniques (black-figure, red-figure, white-ground, black glaze). The harmonious relationship between the ornamentation and functional shape of these ancient ceramics is a hallmark of the classical aesthetic. (Cases 1 - 16)

Following a visit to the Lemonopoulos Gallery, visitors observe the legacies from antiquity in the Museum's permanent collection of 19th and 20th century American sculpture. This is the fourth component of the ***Legacy of the Ancient World*** *tour.*

CLASSICAL REFERENCE

The Terrace Gallery sculpture exhibition displays many examples of modern works with classical reference. They include *Bust of the Greek Slave* by Hiram Powers (1859); *The Legacy* by Stanley Bliefeld and many works by C. Paul Jennewein, including his scale model created for the pediment of the Philadelphia Museum of Art, all of which illustrate the tremendous influence of ancient art forms carried through the centuries to modern times.

LIFE IN ANCIENT TIMES: An Introduction

Hydria

Oinochoe

Kylix

Kantharos

Skyphos

The typical Greek and Roman of ancient times lived an austere life by our standards. Much time was spent outside, and little money was spent on the home's interior. However, the vases and other objects that are exhibited in the Classical World collection tell us much about the daily life of ancient peoples.

While painted vases served as the "fine china" of the upper classes in Greece, the simpler ceramic pieces were the more common household pottery. Storage vessels were made of coarse clay, and a finer clay covered with plain black glaze was used for dining pieces. Other ceramic objects reflect their household functions such as various oil lamps, oil containers, baby feeders, keys, and miniature toy pots. A **hydria** was a vessel used to carry water and an **oinochoe** was a wine pitcher. Two types of drinking vessels were the shallow **kylix** and the deeper **kantharos**, which was used for drinking wine.

Public worship, an important ritual of daily life, often took the form of sacrificial rites. In the collection is a large **skyphos**, or drinking vessel, which shows the procession to an animal sacrifice constituting a person's principal proof of piety. Altars used for the sacrifice were characterized by their pedestal shape decorated with molding, seen in one red-figure **amphora** (storage jar) where Nike is offering a libation.

A white ground **lekythos** depicts a funeral dedication at a graveside and is a funerary offering itself. Some mourners economized on their gifts by presenting a lekythos with a false bottom deceptively containing only a few ounces of expensive oil. Olive oil was a very valuable commodity as it was used in a variety of ways for eating, cooking, grooming, heating, anointing the dead, etc.

Greek society was primarily male-centered. It was not until the 5th century B.C. that representation of women on vases depicted their everyday activities. Most women stayed in the home and performed household duties and childcare, but the women of Sparta actually competed in athletic events in order to be strong and have strong children.

The wedding ceremony was one of the special occasions which centered on the woman. On the evening of the event a procession went from the bride's house to the

Amphora

Lekythos

Bell Krater

Pyxis

Lekanis

bridegroom's accompanied by aphrodisiac chants and songs. The lid on a **pyxis** on display shows an aspect of the marriage feast, when friends bring gifts to the bride. These gifts were usually related to the household, such as pottery or implements for spinning and weaving.

Greek clothes, when worn, were designed to be both practical and graceful. The two essential garments were the **chiton** (tunic) and **himation** (cloak), examples of which can be seen in paintings on pottery throughout the exhibit. A chiton was fastened together with a **fibula** (safety pin) such as ones displayed.

Hair styles varied in ancient times as they do today. In the collection is a small **bell krater,** or mixing jar, which shows a fancifully adorned male head, while the lids of the small pyxis and **lekanis,** a small lidded food storage dish, show the braided and knotted hairdo popular among women in the classical period .

Grooming was an essential part of the daily routine. The ancients beautified themselves with mirrors, combs, and perfumes. Women often carried **chatelaines** around their waists, so that they always had handy a collection of clippers, scissors and tweezers.

Despite the simplicity of dress, Greeks and Romans were fond of ornament. In addition to hair adornments, they wore earrings, necklaces, rings and bracelets. The Greeks were highly expert goldsmiths, known for their exquisite designs and cutting on jewelry. The Romans valued the gems more than the gold setting and excelled in intaglio and cameo gem engraving. Usually the cameo had two different colored layers, so that the raised image on a light-colored layer was carved out against the darker-colored layer. Most gem engravings were portraits or mythological figures.

One of the best ways for us to understand life in ancient times is through the coins that were struck, or created by artists. The invention of coinage would in time replace the older barter system and allow the ancients to turn coins into an art form that represented specific images on the **obverse** and **reverse** sides of the coin. The ancient Greeks, for example, often represented their dieties with their **attributes**, whereas the Romans generally represented their emperors or great military leaders.

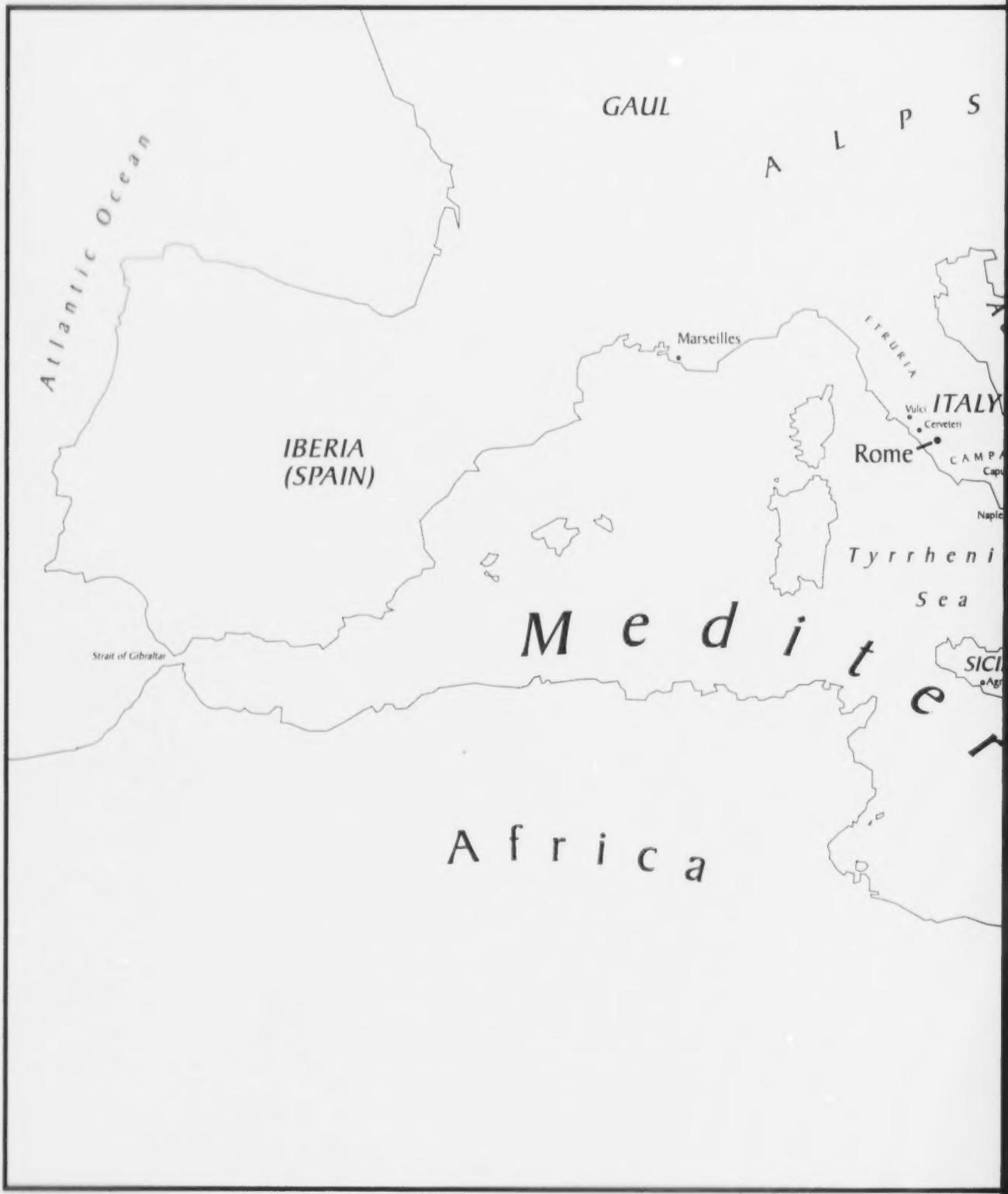
Daily Life: Greece

- Parents were kind but very strict.
- Boys were raised to be independent; started a trade at 15.
- Every family had slaves, even the children; most often they were foreigners or prisoners of war.
- Cleanliness was very important. Both baths and showers were used, as well as oil and strigils.
- Girls usually married around 15 years of age; boys often waited until they were grownups, around age 30.
- A girl gave her toys to the temple to symbolize the end of her childhood, bathed and was led by her father to her husband's house.
- Coins were placed under the tongues of the dead to pay for their passage into the underworld. All were cremated and the wealthy, during some periods of ancient Greek history, had tombs erected.
- Houses were sparsely furnished and often very hot; children spent their time outside.
- Everyone drank wine, children's was diluted more.
- Greeks prized their pottery as much as any of their possessions.
- Children had dolls, puppets, carved toys and pets.
- Boys went to school at age 7 if they could afford it; girls stayed home and learned to sew, spin and cook.
- Books were scrolls and children wrote on waxed slates with a sharp tool.
- Athletics were very important. Every schoolboy learned sports. The greatest honor was to be chosen for the **Olympics.**
- Greeks believed that their gods and goddesses looked human, lived on **Mount Olympus,** were immortal, and ruled the universe. The stories of their lives comprise mythology.
- **Oracles** were where people went to ask advice of the gods.
- Greeks went to the theater to see tragic dramas in semi-circular open-air theaters.

Daily Life: Rome

- Children played games such as dice using nuts and stones.
- Children attended plays, athletic events and animal fights at the amphitheater.
- Divorce and remarriage were commonplace.
- People wore **togas;** woolen trousers were worn underneath in the winter.
- Doctors were not effective; herbs and spring waters were used as cures.
- Everyone had slaves; the wealthier you were, the more you had. These were mostly foreigners, and treated as part of the family.
- Pets such as birds and dogs were commonplace; also mice, but never cats, which were considered unlucky.
- The main meal of the day was the **cena,** served at 2:30 pm, lasting for hours and consisting of 5-7 courses, including entertainment.
- Wine was the major drink for all; children added honey for sweetness.
- There was heating for most wealthy homes.
- Wealthy families traveled to the seven wonders of the world. Only the Pyramids remain today.
- Baths were for social gatherings, as well as for cleanliness. Families went there together, although men's and women's quarters were often separated. There were three possible stages for the bathing process — using a **frigidarium** (cold), a **tepidarium** and a **caldarium** (hot) with massages in between baths.
- Boys were considered adults at the age of 14, girls at 12. They often married at that age.

Map of the Ancient Mediterranean



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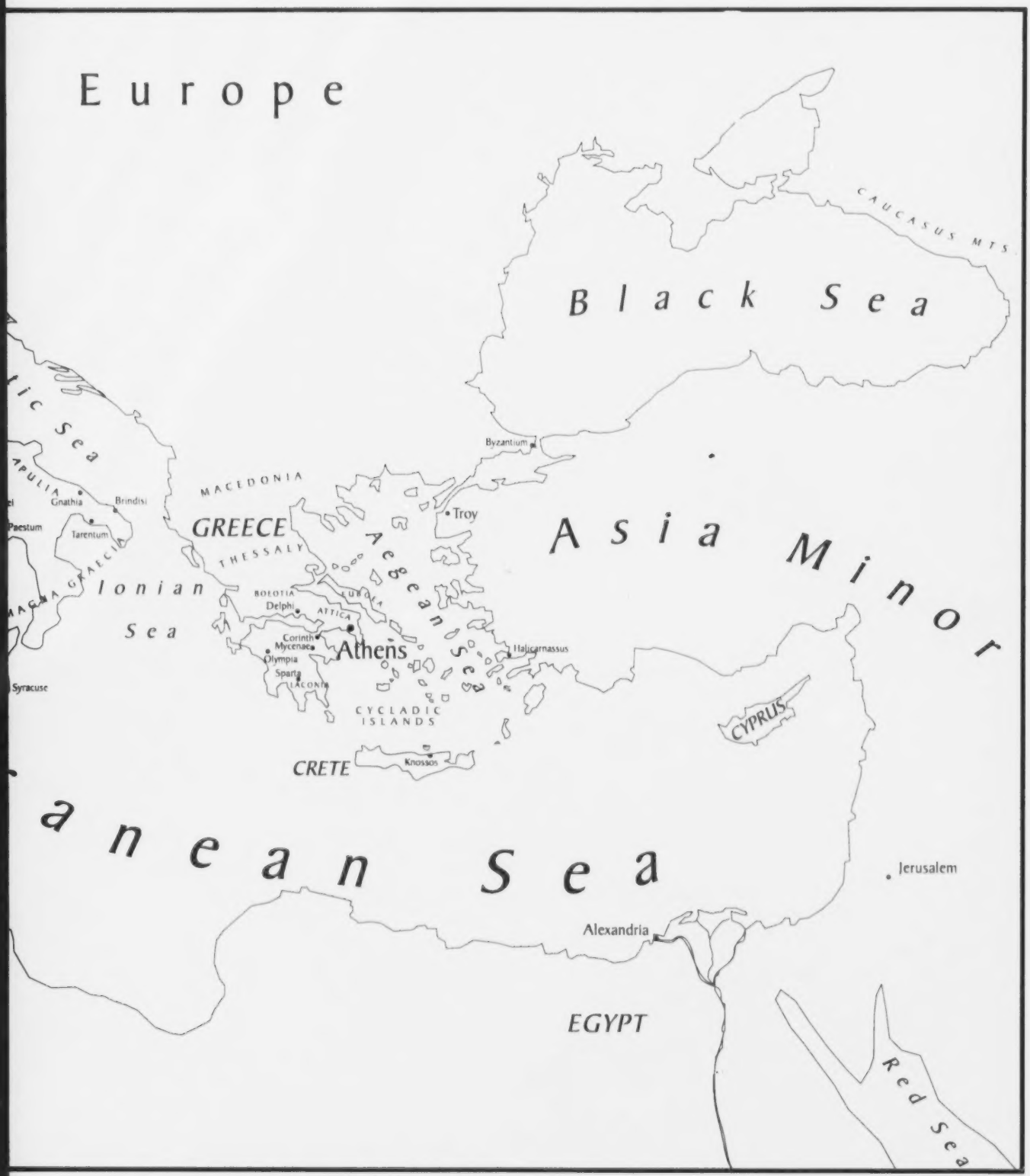

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Understanding the Ancient Greeks

Who Were the Ancient Greeks?

Ancient Greece was a land of rugged beauty with mountainous terrain and areas that were often inaccessible except by sea. It never unified as a nation, but instead developed a city-state **(polis)** system that formed its own population, government and regional identity. Although war-like Sparta was very different from the more peaceful city-state of Athens, what served to unify the Greeks was their common language, mythology and cultural beliefs. Eventually the Greeks expanded out from their peninsular mainland and colonized lands to the south, east and west. No matter where they settled — Italy, Sicily or Asia Minor — they remained true to the culture of their motherland.

Of all the city-states of ancient Greece the most famous was Athens, named after the Olympian goddess Athena. In the fifth century B.C. the Athenians defeated the mighty Persian army and entered into a "Golden Age" that represents the political and artistic height of Greek civilization. The temples of the **Acropolis,** the religious and civic pride of Athens, had been destroyed in the war and for the next 60 years this citadel became the center of one of the most ambitious building projects ever undertaken by man. Today, through archaeological remains and the extensive ancient writings about this project, we are still in awe of this wonder of ancient Athens.

Where was Magna Graecia?

From the mid-eighth to the fifth centuries B.C., Greek settlers steadily colonized the territories of South Italy and Sicily, emigrating in groups from their individual city-states in order to establish cities of their own. Settling amid native tribes, or in conflict with them, these Greek colonists carved out territory in five distinctive areas: Sicily, Lucania, Apulia, Campania and Paestum (near the Bay of Naples).

Overpopulation in Greece had driven colonists to seek new land in the west, but throughout the decades and centuries after the founding of these settlements, the descendants of the colonists maintained close ties with their "mother" cities in Greece and continued to consider themselves Greeks. In antiquity, this area of southern Italy was even called **Magna Graecia,** or "Great Greece," reflecting the view that this was a more spacious version of the homeland (much as some of our ancestors named New England after their British homeland).

The colonists were well aware of the prevailing fashions back in the cultural centers of Greece, and they both copied and imported goods from these areas — particularly painted pottery.

What are the contributions of the Greeks?

The Greeks have made major contributions to man's knowledge in art, architecture, science, drama, philosophy, mathematics, and political theory, to name just a few. In architecture we pay homage to the Classical style that the Greeks codified into the **Doric, Ionic** and **Corinthian** orders, designs of which adorn many buildings we can see even in Tampa. The constellation Orion that we see in the

southern sky was named by the Greek astronomer Hipparchus after the giant hunter from mythology. Pythagoras, Euclid and Archimedes were ancient Greek scholars whose principles provided the basic rules of mathematics. The questioning philosophies of Socrates, Plato and Aristotle, the egalitarian principles of democracy, and the humanistic belief that "man is the measure of all things"; these are but a few of the contributions made by the Greeks that are as valid today as they were 2500 years ago. Can you think of others?

Athletics: Past and Present

Of all the contributions of the ancient Greeks, one of the most lingering has been the emphasis on the fitness of the body and mind through athletics. The Greeks believed that competitive excellence was an appropriate way to honor the gods, thus great religious festivals with processions, sacrifices, and competitions in music, poetry, equestrian events and athletics took place as major civic events. Today the modern **Olympic Games** to be staged during the summer of 1996 in Atlanta, Georgia serve to recall the origins of athletic competitions in ancient Greece.

The ancient Olympics were held in honor of the god Zeus and date back to 776 B.C. They were celebrated every four years in Olympia, Greece as competition between the city-states. In local municipalities various other gods and goddesses had festivals dedicated to them that often preceded the Olympics. In Athens, for example, the **Panathenaic Festival**, founded in 556 B.C, was held every year and a Greater Panathenaia celebrated every fourth year in a major eight-day festival. In all these ancient festivals athletics similar to the modern Olympic Games were part of the competition. Among the events included were boxing, horse racing, and chariot racing, as well as the famed **pentathlon** which included the five sports of running, discus, javelin, long jumping, and wrestling. Just as the ancient Greeks came together in the spirit of competition then, the world today gathers every four years to celebrate the spirit of global competition and understanding.

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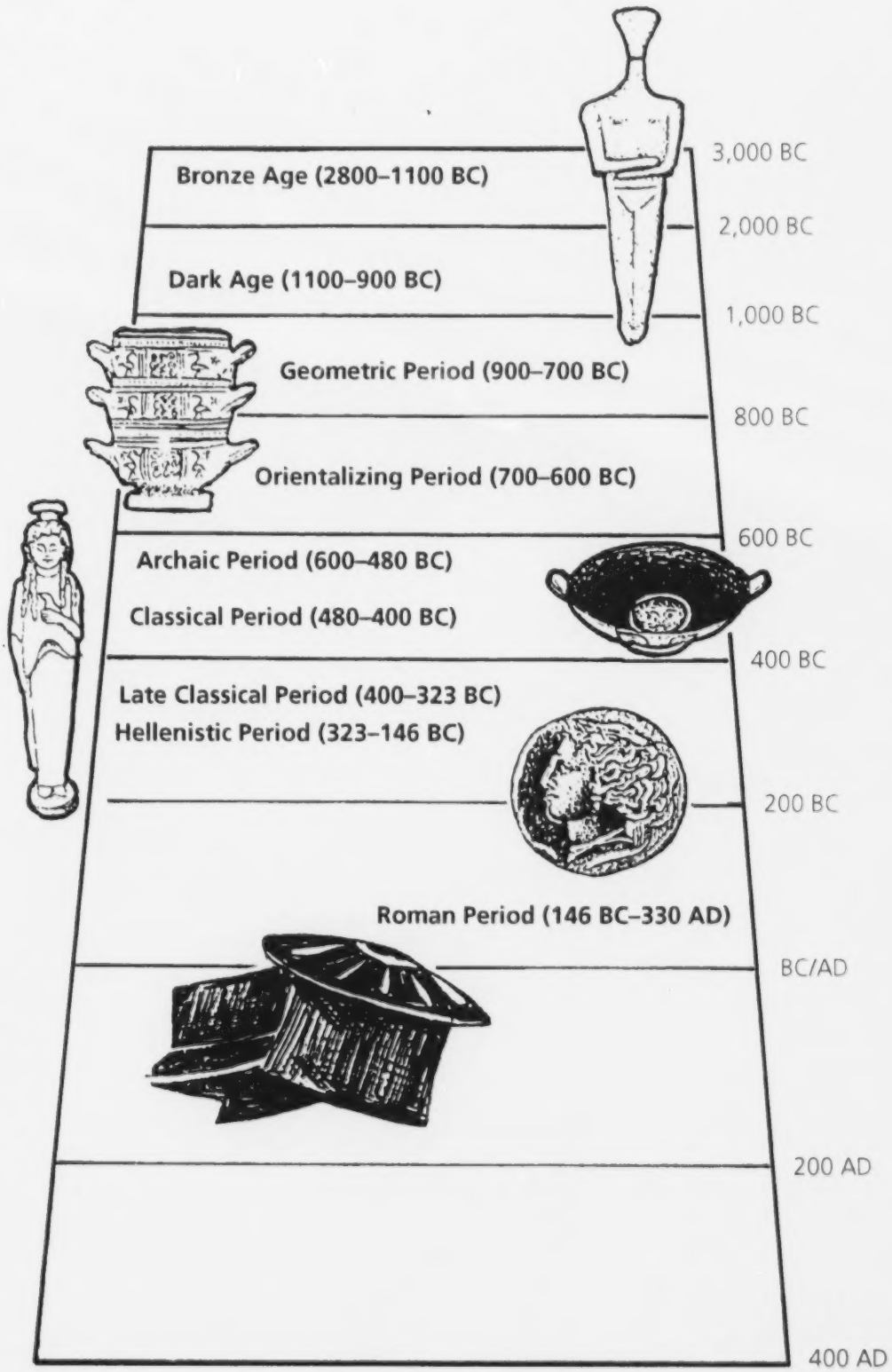
Timeline of Ancient Greece



Chronology of Ancient Greece

Bronze Age (2800–1100 BC): named after the alloy of copper and tin which became the main utilitarian metal of the period. Major palace-centered civilizations formed in Crete **(Minoan)** and mainland Greece **(Mycenean),** nurturing artists in many media.

Dark Age (1100–900 BC): period following the collapse of the Bronze Age societies, characterized by smaller, loosely organized settlements and an apparent decline in the arts and literacy.

Geometric Period (900–700 BC): named after the rectilinear ornamentation found on pottery of the period; during this time the Greek city-states were formed, the alphabet was introduced, and colonization of Italy and Asia-Minor began — also the time of fixation of the Homeric epics.

Orientalizing Period (700–600 BC): time of influences from Near Eastern cultures on art, literature, and mythology; the main period of colonization.

Archaic Period (600–480 BC): the city-states coalesce, major new art forms emerge, including large-scale marble sculpture and black-figure vase painting; rule by tyrants was common.

Classical Period (480–400 BC): begins with the defeat of the invading Persian army; a flowering in the arts including playwriting and red-figure vase painting takes place; greater appeal to humanism; democracy flourishes in Athens.

Late Classical Period (400–323 BC): the optimism and self-assurance of the Classical Period are somewhat diminished by the **Peloponnesian War;** there was an emphasis on private life; and the arts tended to be more decorative and elegant.

Hellenistic Period (323–146 BC): begins with the death of Alexander the Great; Greek culture spreads to the East and West, creating an eclectic mixture of styles from non-Greek cultures with Greek traditions; there was also the beginning of an interest of realism in art.

Roman Period (146 BC–330 AD): beginning with the capture of Corinth, Greece became a Roman province and part of the Roman Empire, ending Greek cultural domination.

ALL ABOUT GREEK VASES

The tradition of Greek vases is one dating back to the ancient Minoans and Myceneans. Over the centuries the quality and production skills of the ancient Greeks developed, producing centers of commerce and export trade throughout the Mediterranean community. Corinth, Laconia and Rhodes were early centers of ceramic production in the 7th century B.C. Later Athens in the geographic area called **Attica** grew to prominence and dominated the market in the 6th and 5th centuries B.C.

Attic Vases

Of all the vases created by the ancient Greeks, the ones made in Athens were the most admired. Athens had great deposits of iron-rich clay and its craftsmen were considered the finest in Greece. Greek vases present us with a valuable and enjoyable resource, not only for the beauty of their design and excellence of their craftsmanship, but for the clues they provide about ancient society. This is particularly true when we look at the painted pottery produced in ancient Athens during the Archaic and Classical eras (c.630-400 B.C.). These vases, with their crisp, elegant shapes and bright, lively scenes in lustrous black and vivid terracotta red, give us abundant information about the ancient Greeks and splendid examples of the potter's and painter's art.

Attic vases were the most popular luxury goods of the day. Locally, they were the fine wares of Athenian high society and, beyond **Attica**, treasured imports throughout Greece and the Mediterranean. The high quality and costliness of these vases are reflected in their use as dedications in temples, prizes in contests, fancy containers for costly perfumes, and elegant tableware for banquets and parties. Many of the finest Attic vases that survive today were discovered in Italy, where they were often placed in tombs as prized heirlooms to honor the deceased.

Solving the Mystery of Attic Vases

For centuries Attic vases have been greatly prized, but the process used to create them had remained somewhat of a mystery. A key player in helping to solve the mystery of how Greek vases were made was **Joseph Veach Noble**, an antiquities collector and the principal benefactor of the Tampa Museum of Art's collection. Mr. Noble published an article in 1960 which demonstrated that the secret to the process was a three-phase, single kiln firing. He even made sample firings to prove his theory, which can be seen in the exhibition.

How Greek Vases were Made

The following narrative explains how Attic vases were made:

After a vase had been thrown on the potter's wheel and dried, it was sometimes coated with a wash of ochre (**miltos**), which intensified the reddish-orange color of the clay. In the **black-figure technique**, the figures were then painted in black glaze directly on the clay ground. Details of anatomy and drapery were added by incising through the glaze with a sharp instrument. Other details were added in white or cherry-red glaze.

In the **red-figure technique**, the process was essentially reversed. The figures were roughly sketched with a stick or piece of charcoal that left shallow "sketch-lines" in the clay. Guided by the sketches,

the artist outlined each figure with a black line and then painted the background black. Interior details were painted in with a brush, or in the case of relief-lines, with an implement that left the lines standing slightly in relief. Relief-lines imparted greater boldness to the design and were often used to outline entire figures. The black glaze would be diluted with water to produce a light brown or golden color, used to draw musculature or the dappled hide of a fawn or the blond hair of a boy.

The lustrous black glaze of Attic pottery is not really a glaze at all, but a slip, a liquid preparation of water and purified clay that forms a chemical bond with the clay surface. After painting, the vase was fired at a high temperature, first with oxygen present in the kiln and then with all oxygen cut off. In the latter stage, the oxygen in the clay was consumed with the entire vase turned black. When oxygen was readmitted to the kiln, the undecorated areas reabsorbed sufficient oxygen molecules to turn red again, but the decorated portions remained black because the slip had undergone a molecular change and was now unable to reabsorb oxygen. Cherry-red slip was made from a clay rich in iron. White slip has almost no iron and has a tendency to flake off, so that some black-figure women have lost their white skin, as well as their eyes.

Black-figure Technique

Black-figure vases were created beginning in the 6th century B.C. and exemplify the Archaic period of Greek art, when the figures were still somewhat flat and frozen. Also characteristic of black-figure is the frequent depiction of animals, and frequent scenes from mythology. Some vases, such as the Panathenaic amphoras, continued to be produced in the black-figure technique even after the red-figure dominated production because it was tradition.

Red-figure technique

The introduction of the red-figure technique around 530 B.C. allowed vase painters a far greater range of expression than was possible with the black-figure technique. The color scheme was reversed for a more lifelike effect (red-figures on a black ground), and details were brushed in with lines of varying thicknesses, obtained by diluting the black paint to different degrees. This brushing technique had a great advantage over the linear scratching of the black-figure style and allowed for more fluid, naturalistic representations.

Throughout a prosperous century, painters explored the possibilities of their new freedom. Their figures took on greater naturalism and more varied poses, and their subjects broadened to include more lighthearted and contemporary scenes.

Perhaps the beauty, harmony, and restraint of this Classical period of Greek art is best exemplified by the harmonious relationship between the ornamentation and functional shape of the vase. This was sacred to the Greek aesthetic. Despite the freedom of technique, the Athenian painters never indulged in overly florid patterns or personal mannerisms. The restrained classical canons of renowned Attic pottery would not be broken until later in the fifth century when the western Greeks in South Italy had a change of taste.

Vases from South Italy

Of all the colonies founded by the Greeks in antiquity, South Italy and Sicily were the most prosperous and attracted a great number of people and products from abroad. Prominent Greeks, such as the playwright Aeschylus, the philosopher Plato, and the sculptor Lysippus, lived or worked in South Italy. The Attic vases found in **Magna Graecia** are among the finest known.

Evidence of the vitality, taste, and wealth of the western Greeks also lies in their own artistic achievements, well illustrated by the highly decorative painted vases on exhibit. These vases far surpass their Athenian contemporaries in the range of their subject matter. From them we can learn a great deal about mythology, drama, daily life and especially the funerary customs of both the Greek colonists and the native inhabitants of South Italy.

The five classifications of South Italian pottery are named after geographical areas but based upon stylistic criteria. They are: **Lucanian, Apulian, Campanian, Paestan,** and **Sicilian**, all of which are represented in the collection.

Painters of Greek Vases

In spite of the lack of artists' signatures on ancient vases, many individual artists or groups have been identified by the styles of their draftsmanship and by other salient details. The brilliant scholar **Sir John Beazley** was the first to identify hundreds of Attic artists, and **A.D. Trendall** is the leading authority on South Italian ware. The name of the scholar who attributed a vase to an artist is indicated in brackets following the attribution. For example, the attribution of the Maplewood Painter for one of the vases in the exhibition was made by our own Joseph Veach Noble.

Only a few painters are known by name. Others are assigned names based on a known potter for whom they worked, the city or museum in which the "name" piece resides, or a characteristic motif or stylistic feature of a particular artist.

HOW TO READ AN EXHIBITION LABEL:

1. **Krater**
2. Red-figure technique, 3. Maplewood Painter 4. (Noble, Trendall)
5. Greek, 6. Apulian, 7. about 350 B.C.
8. Side A: Women with wreath and vase approaches mounted Oscar warrior; at left, Oscar warrior and boy
   Side B: Dionysos with satyr and maenad
9. Joseph Veach Noble Collection, purchased in part with funds donated by Mr. and Mrs. William Knight Zewadski, 10. 86.102

Labels in **The Classical World: Antiquities from Greece and Rome** exhibition tell a great deal about a specific piece. Information includes: 1. the shape of the vase 2. the technique used to create the vase 3. the artist to whom the vase painting is attributed 4. the person who attributed it to that painter and the person who confirmed the painter 5. the culture in which the vase was made 6. the geographic area or style in which the vase was fabricated 7. the approximate date it was created 8. information on what images are represented on the vase 9. how the vase came into the collection of the Tampa Museum of Art 10. acquisition number that tells what year it was accepted into the collection.

Greek Vase Names

The number of shapes used by ancient potters was relatively small. These few types, over centuries, evolved from very primitive appearances to highly decorated ones. Practically all Greek and Roman vases were functional for definite purposes which is reflected in their forms. For convenience sake, their ancient names are retained.

KRATER (kray' tur)— a mixing jar, usually for mixing wine and water

OINOCHOE (oy no' cho ee)—a wine pitcher with a pinched lip which allowed pouring from sides or front

KANTHAROS (kan' thar oss)—a deep wine cup with two tall vertical handles

KYLIX (ky' lix)—a shallow cup with two horizontal handles

SKYPHOS (ski' phoss)—a deep wine cup with two horizontal handles

AMPHORA—(am for' ah) a storage jar for dry or liquid substances

HYDRIA (hy' dree ah)—a vessel with three handles; two for lifting or setting down, and one vertical handle for pouring or steadying when carried on the head

LEKYTHOS (leh' ki thoss)—an oil vessel, placed in the tomb with the body or brought to the tomb as an offering by a mourner

PYXIS (pix' is)—a lidded toiletry box for jewelry or other small belongings

LEKANIS (leh kan' is)—a small lidded food storage dish

UNDERSTANDING THE ANCIENT ITALIANS

Who Were the Early Italians?

Pre-Roman Italy was inhabited by people diverse in origin, language, traditions, and stages of development. Among them, no group remains more mysterious in origin than the **Etruscans** (800–300 B.C.). Their country was called Tyrrhenia in Greek and Etruria in Latin, and lay in central Italy between the fertile valleys of the Arno in Tuscany and the Tiber in Rome. Despite the progressiveness of the powerful Etruscan cities, the people remained primitive in their customs and mysticism; and while experiencing profound influences from Greek civilization, the Etruscans never embraced the rational order of classical thought.

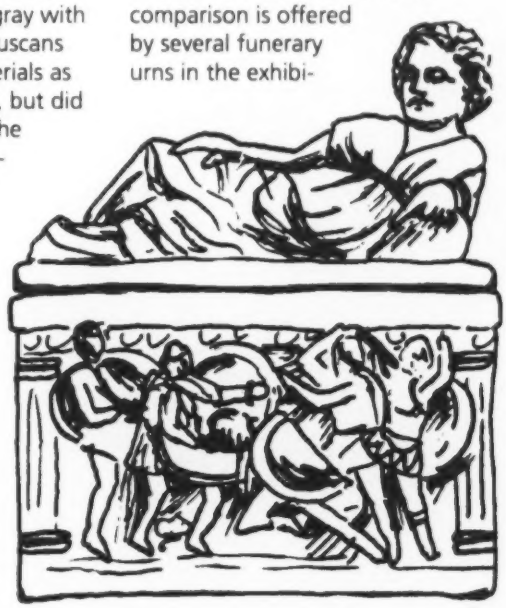
Various scholarly hypotheses have been merged in a theory that perhaps the Etruscan nation was a progressive formation from the meeting of various Northern, Eastern, Greek and local elements.

Bucchero ware is considered the native pottery of Etruria. This pottery was fired black on gray with a high glossy finish. The Etruscans used the same glazing materials as their Greek contemporaries, but did not allow any oxygen into the firing process, thus eliminating the red color. The shapes and surface treatments of Bucchero pottery often resembled the metalwork of more expensive bronze vases. The lion was a common motif in Etruscan art and symbolized both humor and treachery.

The Etruscans' maritime activities were quite extensive, and they shared trade routes with cultures as far east as Cyprus. They drew heavily on Attic and other Greek pottery as models for their **pontic ware.**

The Etruscans were especially famous in the ancient world for their reliance, in both public and private actions, on divine guidance. The divinities they consulted were extremely numerous, and many are still unknown today. Some of the deities were similar to those of the Greeks and Romans, as perhaps was the goddess **Turan.** Although her proportions are not those of the classical ideal, she is the Etruscan image of beauty and the equivalent of the Greek goddess of love, Aphrodite.

The **Villanovans** preceded the Etruscans in the first century of the Iron Age. The funerary rite of cremation, prevalent at the beginning of Villanovan culture, remained a characteristic trait throughout the Etruscan civilization. The ashes of the deceased were placed in urns, which took on various artistic forms. A nice comparison is offered by several funerary urns in the exhibi-



tion. On one cinerarium, a sculptural representation of the deceased woman serves as the cover, while a relief scene of a battle adorns the front.

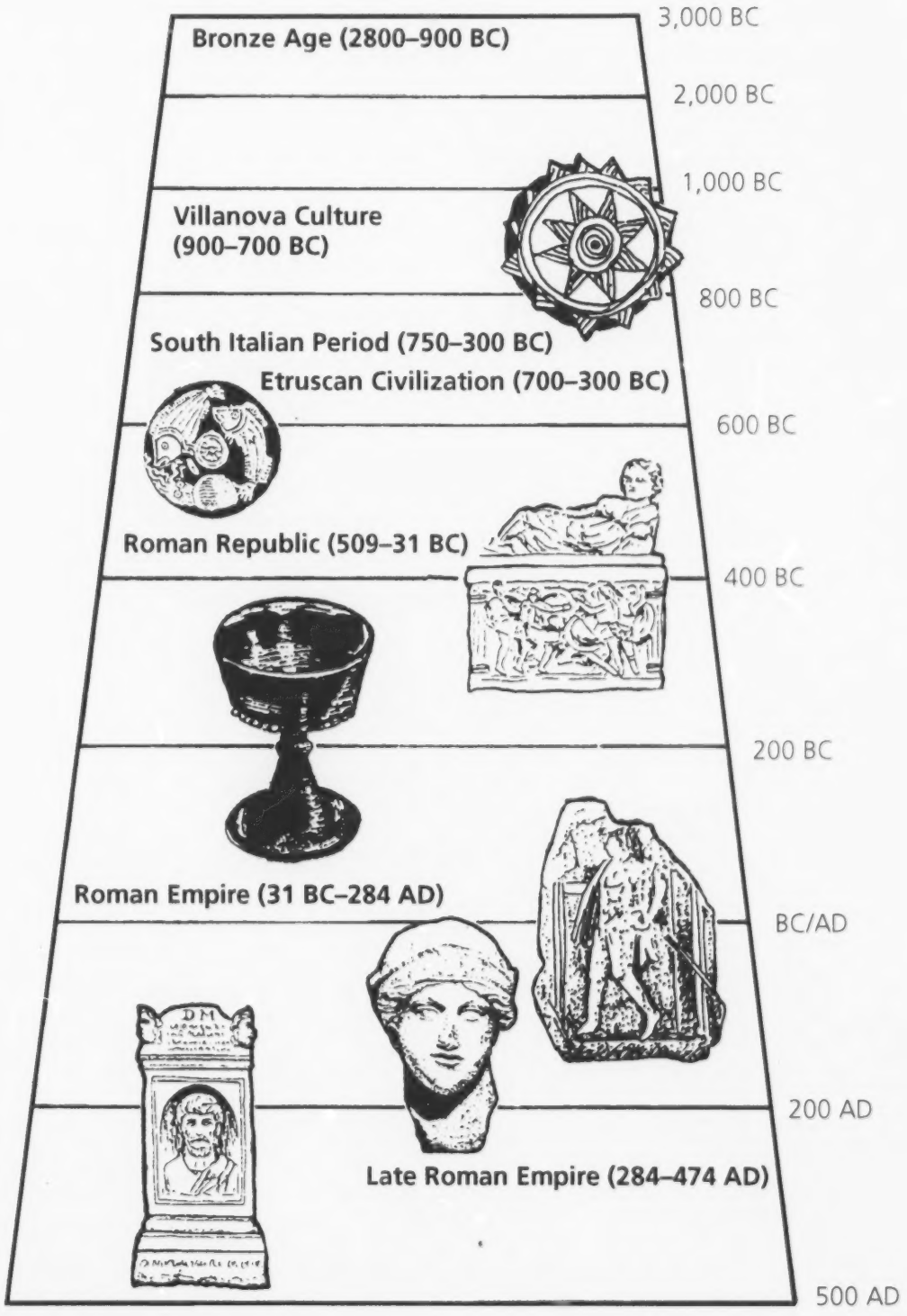
Who Were the Ancient Romans?

Rome was founded about 753 B.C. by the **Latins,** an Indo-European people. From the beginning, the Romans were interested in expanding their territory. By 275 B.C. they were masters of the entire Italian peninsula. By 146 B.C., at the end of the third **Punic War** (one of a series of wars fought with the Carthaginians), they had annexed Sicily and Carthage. By 106 A.D. the Roman Empire included Great Britain, all of Europe west of the Rhone and Danube rivers, Rumania south to the Mediterranean Sea, the Middle East as far as the Caspian Sea, Egypt, and North Africa east of the Straits of Gibraltar. To supply this vast empire the Romans built roads, bridges, and aqueducts, some of which still survive.

The expansion of the empire brought enormous numbers of slaves from the provinces to Rome. The conquered lands were given to well-to-do Romans for farming. Displaced small farmers and workers migrated to the city, where they received free bread and entertainment paid for by the state. With the decline of the Roman Empire, barter replaced coinage, serfs became attached to the land, and trade and industry declined. By the end of the fifth century A.D., the Roman Empire had collapsed.

Roman art was made by local artists, who followed classical Greek tradition, and by native Italic artists who followed Etruscan tradition. The latter was called popular or **plebeian** art. For many years Greek and Etruscan traditions competed, conflicted, and frequently converged in Roman art. Private monuments were often in the Italic style while state-sponsored monuments were made in the Greek style, until the third century A.D. In the early third century Emperor Septimius Severus, who was of African descent, favored the **plebeian style** for state-sponsored monuments.

Timeline of Ancient Italy



Chronology of Ancient Italy

BRONZE AGE (2800–900 BC): period named after the alloy of copper and tin which became the main utilitarian metal of the period. Archaeologists believe a people may have migrated from Asia Minor (Lydia) into northern Italy.

VILLANOVAN CULTURE (900–700 BC): an Iron Age people who lived in northern Italy and of which little is known. They introduced cremation and geometric style pottery in Italy.

ETRUSCAN CIVILIZATION (700–300 BC): a mysterious people who inhabited central Italy. Enamored of Greek ceramics, they placed many such vessels in elaborate tombs. More than 80% of the Attic pottery that has survived comes from them.

SOUTH ITALIAN PERIOD (750–300 BC): the 8th century BC when the Greeks began colonization throughout the Mediterranean. Many settled in southern Italy and Sicily and began developing their own local **Hellenic** styles.

ROMAN REPUBLIC (509–31 BC): during this period, according to the legend outlined by the poet Vergil, Rome was founded by men fleeing from the **Trojan War.** Eventually through their military might and political organization they conquered the cultures of Italy.

ROMAN EMPIRE (31 BC–284 AD): Caesar Augustus became the first Roman Emperor and set in motion an expansion of the empire that would grow to conquer the "known" world.

LATE ROMAN EMPIRE (284–474 AD): a period of decline as the Roman Empire could no longer maintain the glory or power of its earlier age.

On Roman coins in **The Classical World** you will see the images of many of the Roman emperors who ruled the ancient world. Below is a list of the better known emperors and when they ruled:

Julius Caesar (46–44 BC)
Caesar Augustus (27 BC–14 AD)
Nero (54–68 AD)
Titus (79–81 AD)
Trajan (98–117 AD)
Hadrian (117–138 AD)
Marcus Aurelius (161–180 AD)
Septimius Severus (193–212 AD)
Caracalla (212–217 AD)
Diocletian (284–305 AD)
Constantine (306–337 AD)

MYTHOLOGY

The Greeks and Romans worshipped many gods and goddesses. The stories of their lives, their interactions, and their influence on the lives of mere mortals served to form a complex body of stories called **mythology.** To the ancients, mythology was a belief system of legends and events passed down from generation to generation. Before there was writing, skilled storytellers codified these stories into masterful expressions of oral history presented in poetic song and accompanied on the **lyre.** Among the many civilizations of the ancient Mediterranean, the Greeks were unique in formulating a religion whose deities were the most human in appearance and character. The gods and goddesses of ancient Greece were immortal and possessed of superhuman powers, but their personalities reflected the virtues and failings of human nature — pride, love and generosity, but also envy, jealousy and vindictiveness.

The twelve gods and goddesses who reigned from atop **Mount Olympus** were the chief deities of Greek religion, whose favors were sought by offerings and rituals. The **Twelve Olympians** were also viewed as a large and somewhat unruly family, often squabbling among themselves and meddling in human affairs. Human strength and valor impressed them, and often a god or goddess championed a person whose feats were legendary among mortals. But any mortal who showed too much pride was punished.

The Romans also believed in mythology, and many Roman gods were adapted from the Greeks. The Romans changed their names and gave some deities more prominence than the Greeks had done.

The exploits of the gods, goddesses and heroes provided a rich treasury of stories which were a ready source of inspiration for the artist. Of the many subjects illustrated by artists of the classical world, themes depicting these legends and stories, or myths, were the most popular. They decorate sculpture and painting from the most exalted settings (temples) to the most everyday (storage vessels). These myths were well known to almost everyone of the time, so the artist might convey an entire series of mythological events to the viewer by portraying only a few key characters.

This "visual shorthand" is especially apparent on Greek vases where a very limited space (field) was available to the artist. For instance, deities and heroes were identified by certain **attributes** or distinguishing features. Zeus, the greatest of the Greek gods, is usually portrayed with a regal beard and holding a thunderbolt, symbol of his far-reaching power. Athena, protectress and goddess of wisdom, is usually shown helmeted and wearing a special cloak **(aegis)** edged with snakes and sometimes decorated with the head of the Medusa. Poseidon, god of the sea is often shown in close association with fish or boats (see, for example, the marble statue of Poseidon supported by a dolphin in the gallery).

Ancient mythology served to explain not only the phenomena of nature, but also the condition of humanity. The deities, despite all of their perfection, also suffered from the same foibles as people. Their interaction unfolds for us as a complex study of human nature that is as valid today as it was at the campfire presentations of a Greek epic singer, such as **Homer,** or in the poetic writings of **Vergil.**

Tales of Super Heroes

In addition to the gods and goddesses of ancient mythology there is frequent portrayal of the adventures of certain Greek heroes. Often these heroes are given superhuman strengths or take on godlike qualities, despite the fact that they are mortals.

One of the Greeks' favorites was the "superman" **Herakles**, who was also popular among the Romans as **Hercules**, and for whom many exciting stories are associated to demonstrate his great strength and cleverness. Herakles was the son of **Zeus** and a mortal, however Zeus' wife **Hera** became jealous over the child and tried to have him killed. She sent two deadly serpents to Herakles' cradle, but the infant strangled them. Enraged, Hera put a spell on Herakles so that the only way he could undo the harm was to perform **twelve labors** (or impossible tasks).

Several of Herakles' labors became popular as images on Greek vases. For example, his first task, killing the Nemean lion, is often represented. In this story Herakles found he could not pierce the hide of the beast with any type of weapon. He therefore strangled it with his bare hands and afterwards wore the skin as an armour for his other labors. Herakles' ninth labor was to retrieve the belt of **Hippolyte**, Queen of the **Amazons**, a band of warrior women. Hera turned the women against Herakles, and in order to get the belt he had to fight the whole Amazon army. Luckily his lion skin armour protected him against their arrows.

Another great hero was **Theseus**, beloved by the citizens of Athens because he killed the famed **minotaur**. As the story goes, every year seven youths and seven maidens from Athens were sent to the island of Crete to face either death or starvation in the maze of the **labyrinth**. Here lived the feared minotaur, a creature with the body of a man and the head of a bull. One year Theseus offered to go to Crete and while there he fell in love with the king's daughter, **Ariadne**. Before Theseus entered the labyrinth, Ariadne gave him a large ball of string to unwind as he made his journey into the maze. After Theseus found the minotaur, he killed him with a sword and then retraced his way out of the labyrinth by following the string. A jubilant Ariadne was there waiting for him.

THE TWELVE LABORS OF HERAKLES

1. Kill the Nemean lion
2. Destroy the hydra of Lerna
3. Capture the Cerynean deer of Artemis
4. Trap the Erymathian boar
5. Clean the stables of King Augeus
6. Kill the Stymphalian birds
7. Capture the Cretan bull
8. Round up the mares of Diamedes
9. Fetch Hippolyte's belt
10. Drive the cattle of Geryon
11. Fetch the golden apples of Hesperides
12. Bring back Cerberus from Tartarus

Greek Gods and Their Roman Equivalents

(Greek/Roman)

Zeus/Jupiter — Ruler of Mt. Olympus; god of sky and weather, light and victory, he overthrew his father and divided the world with his two brothers. Hades got the "nether" world, Poseidon the sea, and Zeus got the heavens and earth.

Hera/Juno — Wife and sister of Zeus, she was second only to Zeus as an important Olympian deity. She was the patron of marriage and guardian of children. The Greek name Hera means "lady."

Athena/Minerva — The daughter of Zeus, she was the goddess of the state and fertility and also patroness of all crafts. She was famous for wisdom which is represented by an owl. She was full grown when born (wearing her armor as protector of Athens) from her father's head.

Apollo/Apollo — Son of Zeus, twin of Artemis, god of law and shepherd. He is the only god common to both Greek and Roman mythology. A shrine was built at Delphi to honor Apollo for his famous act of killing the Python at the Oracle of Delphi.

Artemis/Diana — Apollo's twin sister, daughter of Zeus, she cared for small children and was protectress of the unborn and during birth. She is depicted with a bow and a quiver of arrows because she was goddess of the hunt.

Hephaestus/Vulcan — Son of Zeus and Hera, husband to Aphrodite, he was the god of crafts and builder of palaces for the gods. He was also famous for making Zeus' thunderbolt.

Aphrodite/Venus — The famous goddess of love and all affection, she was the daughter of Zeus; the story of her birth is that she rose from the sea. She is also the mother of Cupid.

Hermes/Mercury — Son of Zeus, he was the god of good luck and wealth. He was also the messenger of the gods and watched over travellers. He is shown with a brimmed hat and winged sandals.

Ares/Mars — Son of Zeus and Hera, he was god of war and was hated because of his brutality. He was the first god ever to be put on trial, and was acquitted of murder.

Dionysus/Bacchus — Son of Zeus, he represented the force that is in all living things. He later became the god of wine, pleasure and civilization. He was adored by women and became what is believed to be the basis of drama.

Poseidon/Neptune	Brother of Zeus, the god of the sea, he is the father of many sea monsters, and is usually depicted holding a trident.
Demeter/Ceres	The sister of Zeus, she was goddess of a fruitful earth and was worshipped by all of Greece. Her daughter was stolen by Hades and taken down to the underworld. When she did return, her stay was for only six months of the year, the timing from which the Greeks believed the growing cycle of the earth originated.
Hades/Pluto	Brother of Zeus, he was the ruler of the "underworld." It was not thought of as a place of punishment but very dull and gloomy where everyone in the world ended up eventually. The depictions of him resemble Zeus.
Hestia/Vesta	Goddess of the hearth, peace and family, she was the most peaceful of all the gods and goddesses. Many cities honored her by having a public hearth.
Selene/Luna	The moon goddess, sister of Helios (the sun), and Eos (the dawn). On her journeys across the sky she is seen driving a pair of horses. She was also said to have 50 daughters
Helios/Sol	He was the sun god. He was not viewed as being very important since he reigned so far away from the earth. Helios was always seen driving a chariot as he chased the sun from east to west each day. From his sky chariot he saw everything on earth.
Kronos/Saturn	Father of Zeus, he was a Titan and there are not any records of Titans being worshipped as gods. To protect his supremacy, he swallowed all of his children, except Zeus. Rhea, Zeus' mother, hid him in a cave. When all of Kronos' children were full-grown, he vomited them. His children then defeated him.
Eros/Cupid	The god of love, but greatly feared because of the trouble he could cause between men and women. He was the son of Aphrodite and was also valued as a force in men's lives as an establisher of friendship.
Pan/Faunus	God of herds and flocks, a rustic god, his body was that of a man but he had horns, ears and the legs of a goat. He hid in caves and was playful, except when his afternoon naps were interrupted.

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Words Associated with Greek-Roman Mythology

from the book ***Myths and Folklore*** by Henry I. Christ

WORD	DEFINITION	NAMED FOR
Adonis	handsome young man	Adonis, youth beloved of Venus
aeolian harp	box with strings, played by the wind	Aeolus, god of the winds
ambrosial	deliciously fragrant	ambrosia, the food of the gods
Apollo	handsome young man	Apollo, god of the sun
arachnid	spider	Arachne, who defied Minerva in a weaving contest
atlas	book of maps	Atlas, a Titan who carried the heavens on his shoulders
aurora borealis	northern lights	Aurora, goddess of the dawn
calliope	steam organ	Calliope, Muse of epic or heroic poetry
cereal	grain, especially breakfast food	Ceres, goddess of grain and harvests
chimerical	fantastic, unreal	Chimaera, a firebreathing monster
cupidity	strong desire, as for wealth	Cupid, god of love
echo	repeated sound	Echo, talkative wood nymph
halcyon	tranquil, happy	Alcyone, changed into kingfisher
harpy	greedy or grasping person	Harpies, hideous winged monsters
helium	element first found on sun	Helios, ancient sun god (also called Hyperion)
herculean	of great size and strength	Hercules, god of strength
hermetic	completely sealed	Hermes, often associated with magic
hyacinth	flower	Hyacinthus, beautiful youth
hygiene	science of health	Hygeia, goddess of health
hypnosis	sleep-like state	Hypnos, god of sleep
iridescent	having rainbow colors	Iris, goddess of the rainbow
January	month	Janus, two-headed god of doorways
Janus-faced	two-faced	Janus, two-headed god of doorways
jovial	hearty, genial, cheerful	Jove (Jupiter), king of the gods

WORD	DEFINITION	NAMED FOR
Junoesque	stately and regal	Juno, queen of the gods
labyrinthine	complicated, puzzling	Labyrinth, the maze of Crete
March	month	Mars, god of war
martial	warlike	Mars, god of war
May	month	Maia, goddess of increase and growth
mercurial	changeable, fickle	Mercury, god of speed, commerce
music	pleasing sequence of sounds	Muses, goddesses of arts, sciences, literature
nectarine	fruit	nectar, the drink of the gods
ocean	body of salt water	Oceanus, a lonely Titan
odyssey	an extended wandering	Odysseus, Greek warrior against Troy
panic	sudden, hysterical fear	Pan, woodland god who often frightened shepherds
phaeton	four-wheeled carriage	Phaethon, who unsuccessfully drove the chariot of the sun
procrustean	securing conformity at any cost	Procrustes, outlaw who slew strangers by a strange method
protean	changeable	Proteus, sea god who could change his shape at will
psychology	science of the mind	Psyche, beloved of Cupid
saturnine	gloomy, sluggish, grave	Saturn, father of the Olympian gods
tantalize	tease and disappoint	Tantalus, forever condemned to seek food and drink just beyond his reach
titanic	huge	Titans, giants before the Olympian gods
volcano	explosive vent in earth's crust	Vulcan, god of fire
vulcanize	apply heat to rubber	Vulcan, god of fire
zephyr	gentle breeze	Zephyrus, god of the west wind

YESTERDAY TO TODAY: CLASSICAL REFERENCE

The artistic and cultural ideals of the ancient Greeks and Romans have influenced almost every successive age. We refer to these influences as "classical reference."

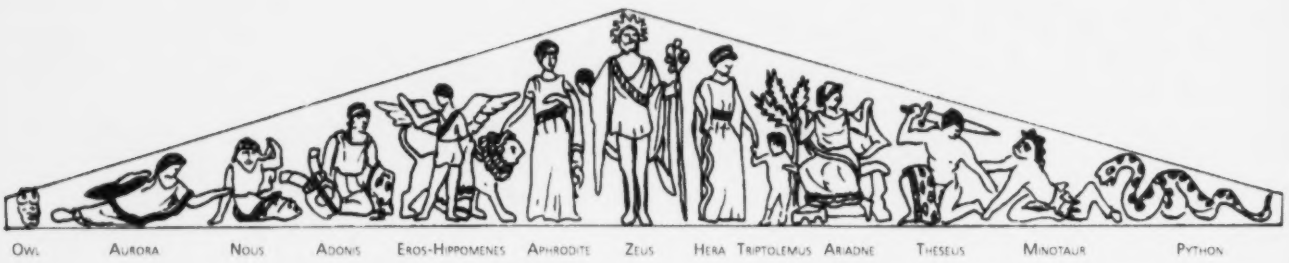
A Modern Greek Sculptor

C. Paul Jennewein (1890-1978) was a German-born American sculptor who was influenced by Archaic Greek art. He developed a style of stream-lined, decorative geometry that became synonymous with the "Art Deco" style of the 1920s and 30s. The highly stylized piece, *The Greek Dance* (1926), is an example of this approach.

This piece is part of a collection of over 2000 pieces of Mr. Jennewein's work that belong to the Tampa Museum of Art. It remains on permanent display in the Terrace Gallery, along with other examples of his work.

From 1926 to 1933 Jennewein was involved in a special project that allowed him to pursue a "revivalist" approach to ancient Greek sculpture. For the **pediment** (the triangular space below the sloping lines of the roof) of the Philadelphia Museum of Art, Mr. Jennewein was commissioned to design a sculptural group in the "Greek manner". This meant that the pedimental sculptures would be painted like the Greeks had originally done. This tradition, which had been abandoned for over 2000 years, would now become revived by Mr. Jennewein. After completing several models, problems of scale, proportion and coloration were worked out. The completed pedimental sculptures were then cast, polychromed (colored), and set into place. When completed, this project rivaled the size of projects undertaken by the ancients and stands as a tribute to the enduring influence of Greek ideals. A one-third scale model of the pediment is exhibited at the Tampa Museum of Art in the reception area.

Though Greek in style, neither the building nor the conception of the pedimental sculpture is a copy of a particular Greek work. The theme underlying Jennewein's original grouping of classical figures is that of sacred and profane love, a theme which, in Jennewein's words, "symbolized the



two great forces beneath the development of art and civilization in every age." The theme originates with Renaissance humanists who, inheriting both the pagan and the Christian traditions, distinguished between two kinds of love: sacred, which is aroused by the contemplation of God, and profane, the common, earthly, sensual kind.

In Jennewein's pediment of ten figures and four animals, the central and largest figure is that of **Zeus,** the supreme ruler of gods and mortals. To the right of Zeus are reminders of profane love: **Hera,** the wife of Zeus and the mother of heaven, holds the hand of **Triptolemus,** the investor of agriculture; behind them is the laurel tree into which Daphne was changed to save her from Apollo's lust; sitting at the foot of the tree is **Ariadne,** abandoned by Theseus after she saved him from the fatal Labyrinth of King Minos; next is **Theseus** slaying the **Minotaur,** the evil monster kept by the King in the Labyrinth; last is the **Python,** representing the lowest step from which the spirit is compelled to rise.

On the other side are gods and goddesses which speak of sacred love. Next to Zeus is **Aphrodite,** the goddess of love and beauty, who can represent both earthly and celestial love but is shown by Jennewein to signify the latter. Aphrodite's son **Eros** is beside her and in front of **Hippomenes,** who is in the form of a lion; next to Eros is **Adonis,** who was loved by Aphrodite and died in her arms, possibly the classical origin of the Christian image of the Virgin lamenting the dead Christ; **Nous** represents the intellect and **Aurora** the dawning mind; in the corner the **Owl,** symbol of true wisdom, is appropriately placed opposite the Python.

To the early Greeks, Eros stood for the deepest forces in man's nature, but in art his stature was usually reduced to a pretty winged boy, a subsidiary figure hovering with bow and arrow around the main figures of lovers. Jennewein has depicted Eros as a winged youth, but he is strong and self-assured and plays a major role in the pediment's love theme.

Architectural Traditions

The ancient Greeks evolved architecture from simple wooden structures to monumental marvels in stone. Even today the buildings of the **Acropolis** in Athens, which have survived for more than 2500 years, still astound us with the genius that created them. Temples like the **Parthenon**, dedicated to the goddess Athena, were constructed using a simple **post-and-lintel** system, but were enhanced with design elements that carried forth an aesthetic of harmony,

order and balance — hallmarks of the classical style. Additional features like **pediments**, the triangular area created by the sloping lines of the roof, and **friezes**, horizontal register design areas around the exterior of a building, were also perfect for sculptural embellishment. For the Greeks, codifying architecture into ordered systems like the **Doric, Ionic,** and **Corinthian** became standards that still influence architecture today.

Although the ancient Romans adopted the Greek orders of architecture, they developed new construction systems based on the half-round structure made of wedge blocks called an **arch**. The Roman approach to architecture was more like engineering and they developed ways to manipulate the arch into **vaults** and **domes**. With the invention of the building material called **concrete**, the Romans were able to create voluminous spaces as seen in the **Pantheon** in Rome, Italy.

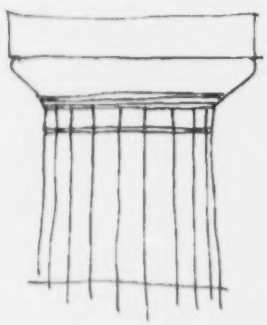
With the fall of the Roman Empire, successive ages marveled at what the ancients had created. The aesthetics and techniques of Greek and Roman architecture were revived during the **Renaissance** (1400–1600). The influence of the ancients on artists and architects never waned, and throughout the eighteenth and nineteenth centuries **Neoclassical** and **Greek Revival** styles continued to gain in popularity. With the establishment of the United States, our founding fathers looked to the architecture of Greece and Rome for the official style in our nation's capitol.

Even in our own community today, we can see examples of classical reference. Many public buildings, including the Federal Building, City Hall, original Exchange Bank Building, and the First Baptist Church, contain wonderful elements of classical Greek and Roman architecture. You can likewise find facades with Doric, Ionic or Corinthian capitals on the **porticoes** of many homes in the older neighborhoods of Tampa, like Hyde Park, and also in newer planned communities like Tampa Palms.

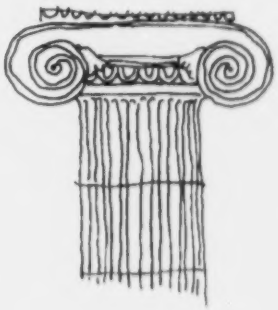
Throughout the ages the ancient Greeks and Romans have influenced successive generations. As we enter the twenty-first century we will observe with interest to see how we may look for inspiration from the Greeks and Romans of the past to interpret directions for the future.

Architectural Designs Used Today

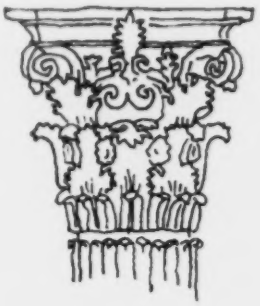
Column Capitals



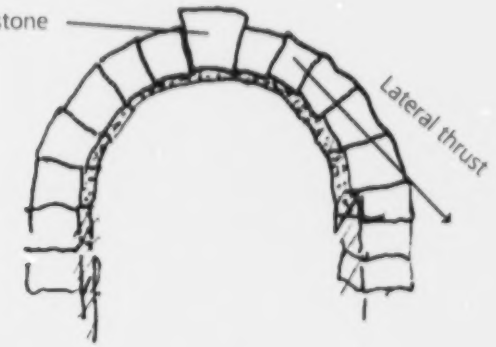
Doric



Ionic



Corinthian



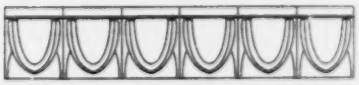
Arch

Classical Motifs

MEANDER

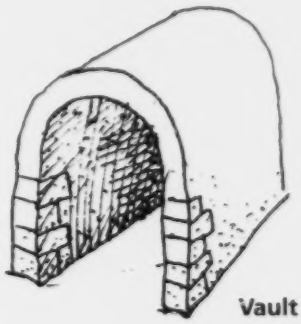
LOTUS AND PALMETTE

BEAD AND REEL

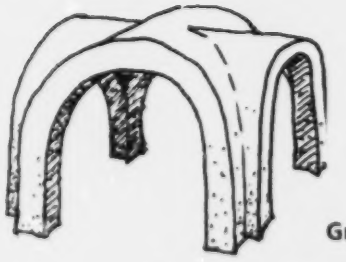


EGG AND TONGUE

DENTIL



Vault



Groin vault

SOME RELATED ACTIVITIES

Topics for Discussion

1. Discuss the importance of Greek and Roman art on Western civilization: classicism was pioneered and perfected by the Greeks and Romans and is typified by its formal and restrained lines, graceful balance and spirit of simplicity.

2. Discuss the cultural contributions the Greeks and Romans have given us in such areas as government (our system of democracy), art (classical form and design), philosophy (Plato vs. Aristotle) and literature (Iliad, Odyssey; drama, tragedy and comedy).

3. Discuss Greek and Roman history or discuss daily life in ancient times.

4. Discuss the idea of ancient mythology. Ask why there were myths and why the Greeks and Romans used them to explain occurrences. Present some of the ancient myths, such as the story of **Theseus** and the **Minotaur** or **Herakles** and the **Twelve Labors.** Also try to get students to relate to mythology. For example: are there modern myths? In what ways might stories of contemporary characters such as Superman or Aladdin be considered modern myths or related to myths from the past?

5. Draw a picture of a Greek vase and decorate it with scenes that tell a story. Scratchboard or crayon etching can then be used to create the designs in color.

6. Create your own myth: write a story about a mythical character that is your own original idea. Draw a picture of your character that tells a story about one of its experiences.

7. Design and execute a large Greek vase in clay or other modeling material. The surface can be decorated with a design using a classical or contemporary story as the narrative.

8. Design a pattern in the style of a Greek vase or Greek architecture. Apply that design to an appropriate medium such as a textile design, a piece of jewelry, or paper applications (examples: wallpaper border or wrapping paper).

9. After discussing and looking at examples of classicism, have students locate examples of classical revival or classical reference found in our environment today, e.g., pillars, pediments, friezes, or stylized figurines often found in schools, churches, and banks.

Archaeology: Pathway to the Past

In the movies **archaeology** is synonymous with adventure — Indiana Jones as an archaeologist finds sacred artifacts amid an environment of excitement and danger. In reality, archaeology is a science which investigates the remains of a culture to better understand what life was like at that time. For an archaeologist, far from glamorous adventure, the work involves long hours, physical and mental exertion, and often great patience in isolated or remote areas.

"Digging" in the ground through strata of debris becomes a process of constant discovery. With each "find" the archaeologist asks questions — **who** made this object, **what** is it made of, **where** is it from, **when** was it created, **why** was it designed that way. Keeping accurate records, making careful observations, and using the scientific method of deduction have become the tools for the archaeologist. With them he or she draws conclusions so that we can better understand who these ancient people were and what their culture was like.

Activity

Imagine that it is the year AD 4000 and you are the **curator** of a museum exhibition to document life in the late 20th century. Archaeologists have made some important discoveries (dishes, plastic containers, coins, toys, and even strange flat discs called CDs whose purpose is not clearly known). Your job is to organize the exhibition by selecting objects, describing their size, shape and use, and providing some type of written statement so that visitors can better understand what life was like 2000 years ago.

SOME QUESTIONS FOR CONSIDERATION:

How do the objects in this exhibit reflect how the people in the late twentieth century lived?

Did they put decorations on their objects?
(Decoration may be advertising, directions, etc.)

How well have the objects from this period held up over the centuries?

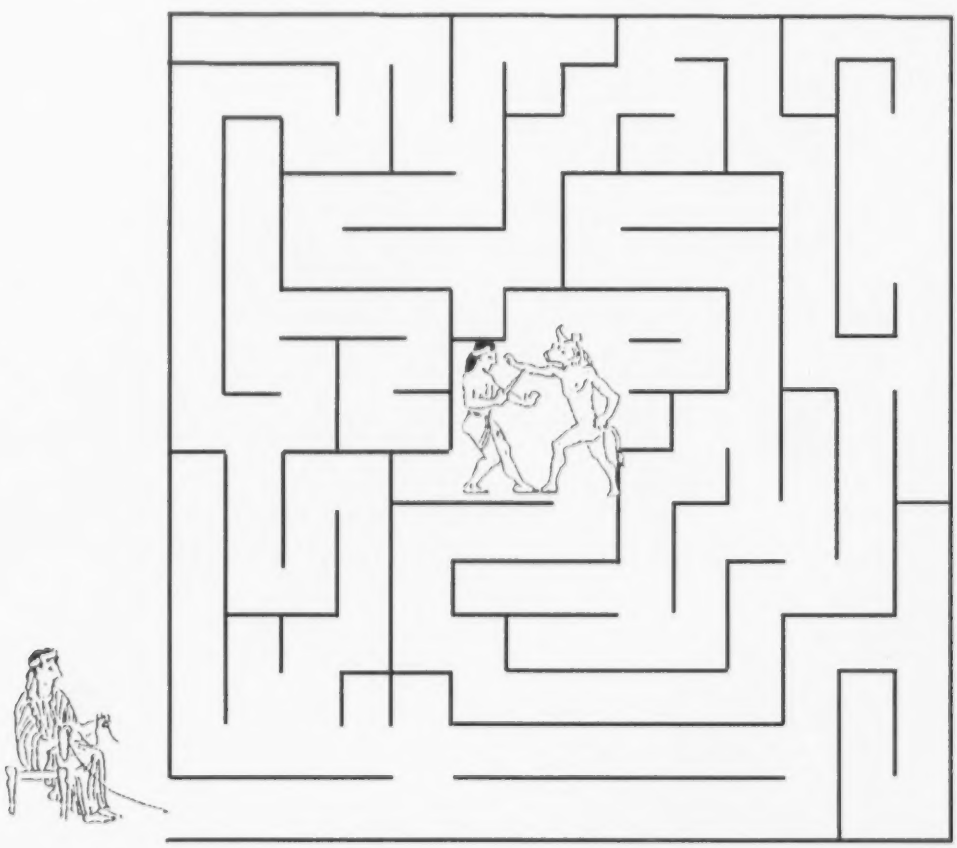
What type of goods or products was contained in these objects?

How long were these objects in use?

Describe the relationship between the form of the object and its function? Is there any pattern?

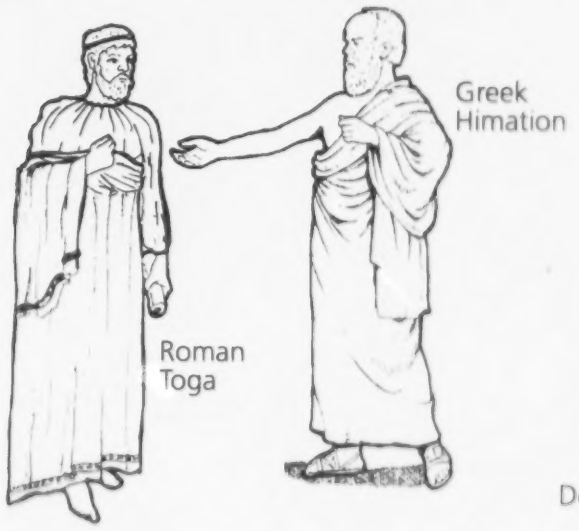
The Minotaur's Maze

There are many strange creatures in the Greek myths. One of them is the minotaur, which had the body of a man and the head of a bull. The minotaur lived in a huge maze at Knossos on the island of Crete. Every year seven youths and seven maidens were sent into the maze by the king of Crete. They either got lost in the maze and starved to death, or were eaten by the minotaur; no one had ever escaped. One year the hero Theseus offered to be one of the seven. When he arrived at Knossos, the king's daughter Ariadne fell in love with him and decided to help him. She gave him a large ball of string, which he unwound as he went into the maze. Theseus found the minotaur and killed him with his sword. Then he followed the trail made by the string. Soon he had found his way out of the maze and back to Ariadne, who was waiting for him.



Here is Theseus with the minotaur in the maze, but where is the string to show him how to get out? Help him to find the way by drawing in the correct path.

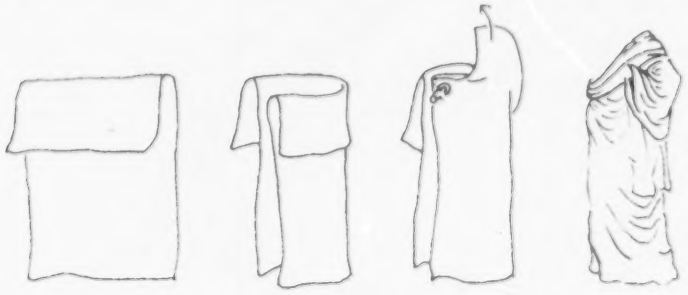
Dress Like the Ancients



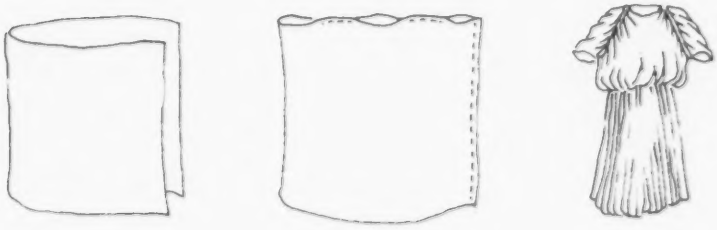
Two Types of Cloaks

Two Types of Tunics

Make your own ancient garment:



Himation



Peplos

Chiton

Greek Vases: Forms and Functions

During ancient times, these vases were not displayed under glass, but were used daily as cups, pitchers, bowls and jars. Each shape has a certain purpose.

Kylix
drinking cup

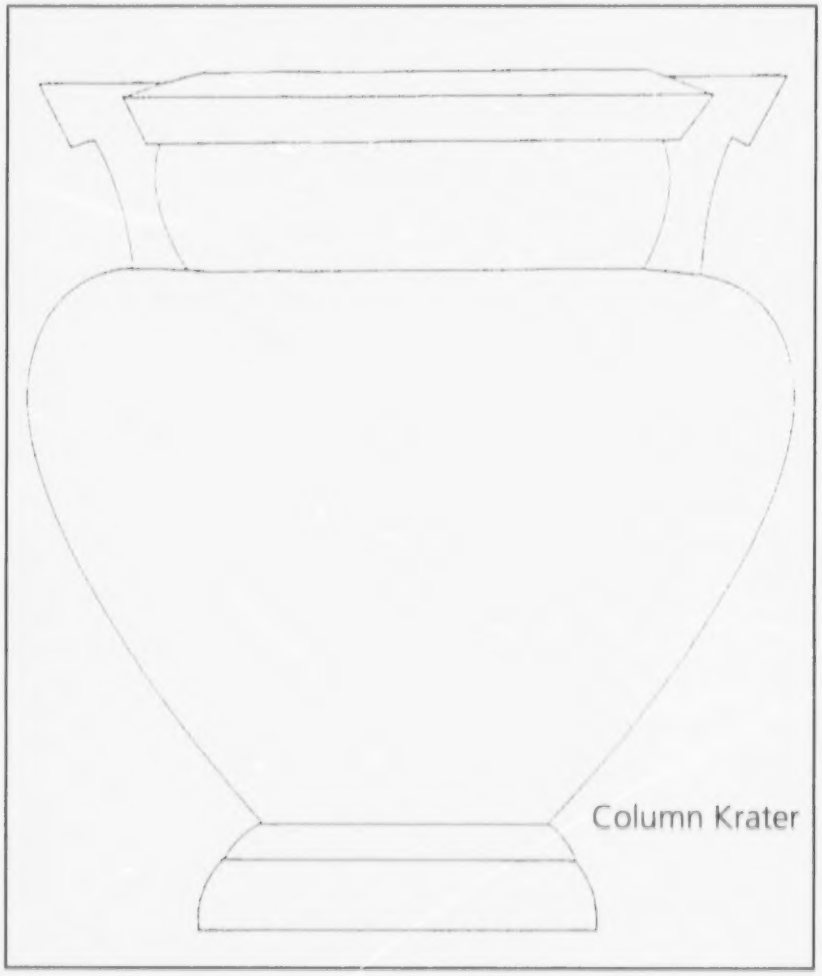
Amphora
vessel for storing wine and dry materials

Hydria
vessel for storing water

Bell Krater
bowl for mixing wine and water

Oinochoe
pitcher

Lekythos
vessel for storing precious oils



There are scenes drawn on many of the vases. The subject matter most interesting to the ancient Greeks was the daily life of the people, including their mythology. Draw a scene from your daily life on this column krater. Write a story about the scene on your pot when you get home.

The Greek Alphabet

CAPITAL LETTER	SMALL LETTER	LETTER NAME	SOUND
Α	α	alpha	a
Β	β	beta	b
Γ	γ	gamma	g
Δ	δ	delta	d
Ε	ε	epsilon	long e
Ζ	ζ	zeta	z
Η	η	eta	short e or y
Θ	θ	theta	th
Ι	ι	iota	i
Κ	κ	kappa	k
Λ	λ	lambda	l
Μ	μ	mu	m
Ν	ν	nu	n
Ξ	ξ	xi	x or ks
Ο	ο	omicron	o
Π	π	pi	p
Ρ	ρ	rho	r
Σ	σ ς	sigma	s
Τ	τ	tau	t
Υ	υ	upsilon	u or oo
Φ	φ	phi	f or ph
Χ	χ	chi	ch
Ψ	ψ	psi	ps
Ω	ω	omega	oh

Try writing your name in Greek letters. The table on the left shows you which Greek letter to use for each sound in English. Some English letters are missing. You can see which letters to use instead below:

for c use **κ** for j substitute **γ**
for q use **κ** for v use **φ** for w use **ου**

To make the sound 'h', use the sign **ϵ** with the letter. For example, **ϵα** is pronounced 'ha'.

There are two letters for s: use **σ** at the beginning or in the middle of a word, but **ς** at the end.

My name is_____

GLOSSARY

acanthus a broad-leafed plant with many spikes, used as a decorative pattern on Corinthian capitals and reliefs

Acropolis the fortified upper part of Athens on which the Parthenon was built

acroteria ornaments at the apex of the gable and at the corners of the roof of a temple

Amazon a (Greek) mythological race of female warriors

aegis a breastplate worn by the goddess Athena; it was originally worn by her father, Zeus

arch a half-round structure made of wedgeblocks and a keystone

archaeology the scientific study of the life and culture of ancient peoples, usually by excavation of ancient cities

Ariadne a daughter of King Minos of Crete, she fell in love with Theseus and helped him find his way out of the labyrinth with a ball of string

artifact an object made by human hands, such as a Greek pot or coin

Attica the geographic area around Athens, Greece

attribute a visible characteristic which defines a god or goddess, such as Zeus' thunderbolt or Athena's helmet

Augustus a title for the Roman emperor meaning "revered;" the name was originally given to Octavian but was used subsequently for all reigning emperors except Vitallius

aulos a musical instrument pictured in Greek art and consisting of double pipes similar to the flute

Sir John Beazley English scholar who first identified Attic vase painters by their stylistic attributions

black-figure a type of Greek vase painting practiced in the seventh and sixth centuries B.C. in which the design was painted mainly in black against a lighter-colored background, usually the color of the natural clay Details were incised with a sharp tool into the surface of the vase

bucchero a high gloss black pottery style native to the Etruscans

Caesar any of the Roman emperors succeeding Augustus Caesar—used as a title for a powerful ruler

caldarium the third bathing stage in a Roman bath, using hot water

capital the upper, spreading element of a column, forming a transition between the vertical shaft and the horizontal elements of the architrave, or roof support

cena the main meal in ancient Rome that took place in mid-afternoon and lasted for several hours

centaur a mythological creature that was part man, part horse

chiton a type of dress in ancient Greece worn by men or women in both long and short lengths

chatelaine a pocket-like device worn by women around their waists to carry clippers, scissors and tweezers

concrete a building material developed by the Romans enabling architects to design new structural components

corinthian the architectural order that is more elaborate than the doric and ionic styles, with capitals that combine volutes (scrolls) with acanthus leaves above a fluted shaft

curator in a museum, the person who takes care of a collection and organizes exhibitions

dome a hemispherical structure formed by turning an arch on its axis

doric the earliest and simplest of the classical Greek architectural orders

Etruscans a mysterious ancient civilization who migrated to central Italy from the east and who spoke a non-Indo-European language

fibula a safety pin-like device used to hold clothing together

fresco painted decoration applied to plastered walls before the plaster was dry

frieze the horizontal space usually decorated with sculpted figures or floral ornament above the main crossbeam in a classical temple; term often used to describe any decoration arranged in a horizontal band.

frigidarium the first bathing stage in a Roman bath, using cold water

Greek Revival an architectural style of the 19th century that emphasized simplicity of form

griffin a monster with the head of an eagle, the body of a lion, and the wings of a bird

gorgon one of three sisters with snakes for hair, so horrible that a beholder was turned to stone (Greek mythology)

Hellenic of Greek origin

Herakles Greek super-hero known for his strength and cleverness in his twelve labors (called **Hercules** by the Romans)

Homer legendary Greek epic poet from c. 8th century BC who is credited with composing the *Iliad* and the *Odyssey*

himation a type of cloak worn by the ancient Greeks; similar to a toga

ionic one of the three orders of Greek architecture featuring an ornamental scroll (spiral volute) on the capital

kithara a small stringed instrument similar to the lyre or harp used by the ancient Greeks and pictured on Greek pottery

labyrinth a building of numerous passages, confusing turns, and intricate mazes built at Knossos on Crete for King Minos' confinement of the minotaur

Latins the founders of Rome who, according to Vergil, were created by a union of Greek warriors returning from the Trojan War and Etruscan women

lyre a small stringed instrument of the harp family , used by the ancient Greeks to accompany singing or reciting

maenads female followers and priestesses of Dionysus or Bacchus (Roman), god of wine and merriment

Magna Graecia meaning "Great Greece" this name refers to the area colonized in southern Italy and Sicily by the Greeks from the mid-eighth to the fifth centuries B.C.

miltos an ochre clay wash used to intensify the reddish-orange color on Attic vases

Minoans ancient bronze age civilization on the island of Crete formed by a sea-going, peaceful people

minotaur a monster with the body of a man and the head of a bull who lived in the labyrinth where it was fed seven boys and seven girls from Athens each year as a tribute; it was killed by Theseus

Mount Olympus legendary home of the gods and goddesses of ancient Greek mythology

Myceneans ancient bronze age civilization of mainland Greece who were war-like

mythology The stories of the gods, goddesses and super-heroes developed by the ancient Greeks and adapted by the ancient Romans, which engendered their belief systems and created behavior patterns for the conduct of daily life and rituals

Neoclassical considered the first official revival of classical style, stimulated by the discovery of the ancient city of Pompeii in the 18th century

Nike Greek goddess of victory, called Victoria by the Romans

Joseph Veach Noble antiquities collector, benefactor of the Tampa Museum of Art collection, and researcher who helped solve the mystery of ancient ceramic firing techniques

obverse the convex or "head" side of a coin

Olympic Games the ancient games founded in 556 B.C. and celebrated every four years in Olympia, Greece; the modern Olympic Games began in 1896

oracle In ancient Greece a person with direct communication with the deities who could offer opinion on important questions

Pantheon the circular temple in Rome built to all of the gods during the rule of Emperor Hadrian (AD 117-138); one of the finest buildings built by the Romans

Panathenaic Festival the games and competitions held in Athens to celebrate and honor the goddess Athena

pancration An ancient athletic competition that included wrestling and boxing.

Parthenon the Doric temple of Athena built in the 5th Century BC. on the Acropolis in Athens; considered the highest achievement in Greek architecture

pediment triangular space below the sloping lines of the roof on a Greek temple where sculpture is often placed

Peloponnesian War a devastating civil war in Greece that involved rival city-states; hallmarks the end of classical Greek culture

pentathlon an ancient athletic competition that included five sports: running, discus, javelin, long jumping and wrestling

peplos a type of dress worn by ancient Greek women

Plebian Style a type of Roman art that became popular as an alternative to the Greek and Etruscan influences

polis describes the ancient Greek city-state system

Pompeii an ancient Roman city destroyed by the volcanic eruption of Mount Vesuvius in 79 A.D.

pontic ware an Etruscan style of pottery inspired by Greek pottery styles

portico a porch or covered walk, consisting of a roof supported by columns, often at the entrance or across the front of a building

post-and-lintel one of the most common architectural forms, containing posts, or upright supports, and a lintel, or crossbeam, to support a roof

Punic Wars a series of wars conducted by the Romans to expand their territories throughout the Mediterranean world

red-figure a reversal of black-figure pottery in which the background is black and the figures are red, the natural color of the clay

register a horizontal division, such as a zone or band, of a pictorial area on a frieze or other architectural decoration

relief in sculpture, any work in which the figures project from a background; in **high relief** the figures project at least halfway from the background (as in many sarcophagi) and in **low relief** (or bas-relief) they project only slightly (as in coins and medals)

Renaissance A great revival of Greek and Roman influence on the art, architecture, and literature of Europe in the 15th and 16th centuries; it means "rebirth"

reverse the concave or "tail" side of a coin

satyr a minor woodland deity, usually represented with pointed ears, short horns, the head and body of a man, and the legs of a goat; considered to be fond of merriment and lechery

siren a sea nymph represented as part bird and part woman who lured sailors to their death by seductive singing

sphinx a mythological creature with a human head on a lion's body, often winged

stele a freestanding slab of stone bearing a relief or an inscription

strigil an instrument used by athletes in ancient Greece to scrape oil from the skin surface during competitions

terra cotta baked red clay, usually used in roof tiles or sculpture

A. D. Trendall Australian scholar who is the leading authority on South Italian vases

tepidarium the second bathing stage in a Roman bath, using warm water

Theseus Greek hero of Athens who killed the legendary minotaur in the labyrinth on Crete

tunic a loose gown-like garment worn by men and women in ancient Greece and Rome

toga a type of cloak worn by the ancient Romans; similar to a Greek himation

Trojan War a 10-year war between the Greeks and Trojans brought on by the abduction of Helen by Paris which ended with the destruction of Troy

Turan the Etruscan goddess equivalent to the Greek goddess of love, Aphrodite

Twelve Labors of Herakles twelve "impossible" tasks created by Hera, Zeus' jealous wife, because of her fear of the strength and cleverness of Herakles and his destiny to become immortal

Twelve Olympians The Greek gods and goddesses of the highest order who lived on Mt. Olympus: Aphrodite, Apollo, Ares, Artemis, Athena, Demeter, Hephaestus, Hera, Hermes, Hestia, Poseidon, and Zeus

vault an arched masonry roof, ceiling or covered area

Vergil the great Roman poet of the *Aeneid* who outlined the founding of Rome

Villanovans an iron age people who inhabited northern Italy and pre-dated the Etruscans

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Notes

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